

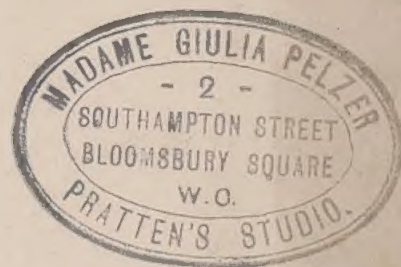


AS USED BY
Her Royal Highness the Princess Louise
AND
Her Royal Highness the Princess Beatrice



MADAME R. SIDNEY PRATTEN'S
INSTRUCTIONS
FOR THE
GUITAR.

TUNED IN E. MAJOR.



For the Use of Her Pupils.

Authors Property

Price 10/6

Owing to the limited sale of Guitar Music M^{me} Pratten is obliged to charge FULL PRICE for her own Publications.

London;
PUBLISHED AT HER RESIDENCE, 22^A DORSET STREET, PORTMAN SQ. W.



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Where may be had

All her Publications for the GUITAR VOCAL & INSTRUMENTAL. (being the largest Collection of Modern Guitar Music in Europe) also her GUITAR SCHOOL, in 2 Parts. 2/6 each.

Being Complete Instructions for Modern Guitar Playing in the Common Key and her last Work LEARNING THE GUITAR SIMPLIFIED, Price 10/6 FORMING A KEY AND COMPANION TO THE ABOVE.

MME SIDNEY PRATTEN'S COMPLETE & DESCRIPTIVE CATALOGUE OF VOCAL & INSTRUMENTAL GUITAR MUSIC, May be had on Application. Price 1/-



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PREFACE to MADAME R. SIDNEY PRATTEN'S

New and Enlarged Editions of Instructions for the Guitar

tuned in E Major thus



Having been asked by those who have only seen this Book of mine in E Major, if I only teach and play in this Key, my answer is, I teach and play in both Keys, as will be seen by my Guitar School, an elaborate Work for the ordinary Key. tuned thus:

published by Mess^{rs} Boosey & Co, 295, Regent




St, where, in case of change of residence, my address may always be obtained.*

The advantages of the Guitar being tuned in E Major to those who have little time for practice, or take up the Instrument late in life, are, that they are enabled to learn more elegant effects and numbers of pieces or songs, in a shorter space of time than in the ordinary key.

They learn more easily to tune it, the chords and positions being less cramped, a good touch and tone are more readily acquired, and after having gained a certain amount of knowledge and proficiency on the Instrument, to enable them to give pleasure to others, and amuse themselves, they can pursue their studies in the ordinary key with comparative ease, but had they begun that way, might have given it up, disheartened with its apparent difficulties.

* Also, my last new work **LEARNING THE GUITAR SIMPLIFIED** forming a key and companion to the above price 10/6.

I have often heard the following remarks. 1.—“I cannot get my Guitar in perfect tune.”— 2.—“My Guitar will not keep in tune.”— 3.—“My strings are always breaking.”

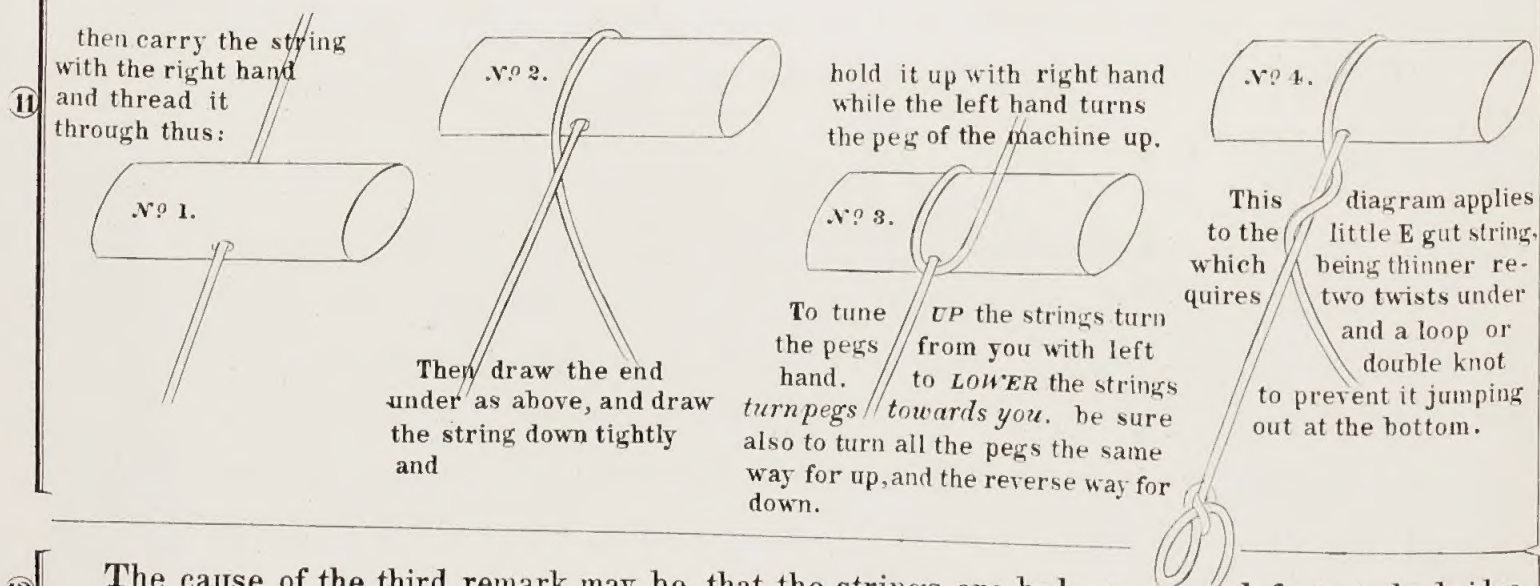
The first may be caused by bad or “false” strings. When the string is “true” it will sound a perfect octave of the open string when pressed at the 12th fret thus:  if the string is false, then, it will sound either too sharp or too flat at the octave.

The way to try the gut strings is thus:— 

The Harmonics at the 12th fret are always perfect, so, if the string is good, the note that is pressed at the 12th fret should be the same sound as the HARMONIC NOTE on the 12th fret, if too sharp or too flat take off the string and turn it from the top to the bottom, the flaw, or defect in the string may disappear above the first fret, and the string found quite good or nearly so— but if still false, it will be found to be as much too high as it was too low before, or vice versa. If the first gut string is long enough, I invariably cut it in half it being easier to turn if false. Then if both ends are bad I have a fresh piece to try for the third or fourth time.

TO THE SECOND REMARK—I examine if the machine is bad or worn out:— As the machine may run down, or the strings have not been put on properly. By not twisting the strings under when put on they will not keep tight but continue to slip and run down, I therefore make these drawings to shew how the strings should be put on.

First make a knot at the end of the string, and put it in at the bridge where the pegs are



12 The cause of the third remark may be, that the strings are bad, or some defect at the bridge, nut, or machine, (which cuts the strings) or, the Guitar is tuned too high.

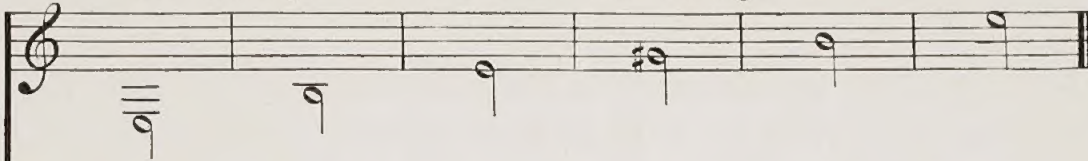
13 To avoid the inconvenience of the strings breaking, I suggest to my pupils to tune the strings of the Guitar a whole note lower. Tuning the E silver string to D of the Piano, and the other notes in rotation, by this means the strings are not so hard to press down, nor so liable to break.

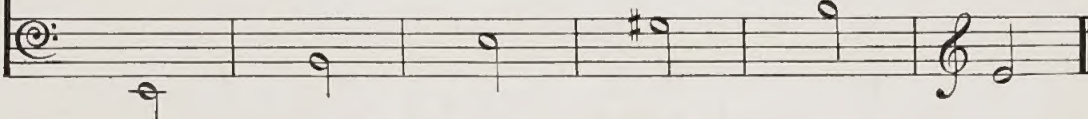
14 Unless playing with other instruments, for my own playing, I generally tune my Guitar a whole note lower, as above suggested, by that means the strings vibrate better and a more sympathetic tone is produced. See page 4. N° 15^a

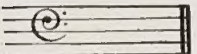
METHOD OF TUNING THE GUITAR IN E MAJOR.

Strings to be tuned thus, in unison with the notes of the Piano marked under them.

Silver Strings..... Gut Strings.....

Guitar. 

Piano. 

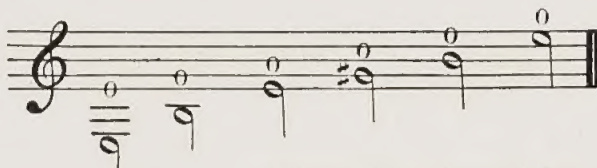
or tune thick silver string (E) in unison with E on Piano  then place 2^d finger on the 7th fret. . . . and tune next silver string B in unison with it.

D^o 5th fret of B. D^o E

D^o 4th d^o . . . E. Gut G

D^o 3^d d^o . . . G. D^o B

lastly. 5th d^o . . . B. D^o E

result. 

Open strings are indicated by. 0 .

1st finger of left hand. 1 .

2^d d^o 2 .

3^d d^o 3 .

4th d^o 4 .

Thumb. *

Fingering for right hand
is marked thus:

Thumb ^

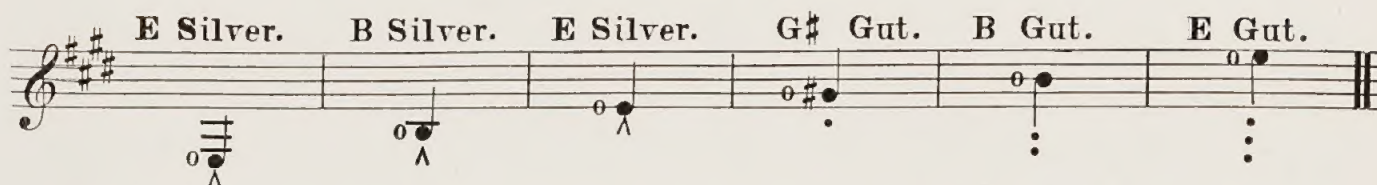
1st finger

2^d :

3^d :

THE FIRST LESSON.

The Six open strings.



Learn to strike the strings with the right hand, put the little finger down on the sounding board, raise the wrist slightly, and strike with the following fingers.



To strike the following, and to form the position of the hand, let the thumb always close over the first finger, resting between the first and second joint. see drawing of M^{me} Pratten's hand showing the position of striking the strings N^o 2.



Should the pupil find a difficulty in playing the three preceding Exercises, leave them for a while, and practice the following, when on returning to them they will appear easier.



Sometimes, at the beginning pupils have a difficulty in striking the three Gut strings together with the three fingers; In that case, I suggest that they should strike in the following manner, not using the third finger until the position of the right hand is formed.



All Guitars should have marks placed on the neck at the 5th, 7th, and 9th frets, as it is a guide to find the different positions.

SIX OPEN STRINGS.

1st fret

2nd fret

3rd fret

4th fret

5th fret

6th fret

7th fret

8th fret

9th fret

10th fret

11th fret

12th fret

13th fret

14th fret

15th fret

16th fret

17th fret

NECK.

BODY OF THE GUITAR.



All Guitars should have marks placed on the neck at the 5th, 7th, and 9th frets, as it is a guide to find the different positions.

SIX OPEN STRINGS.

BODY OF THE GUITAR.

Modf R. Sidney Pratten's Instructions for the Guitar tuned in F Major.

Handwritten note: The life of...



No 1
Models of Mme Lidney Pratten's hand
shew how to strike the strings of
the guitar & position of hand



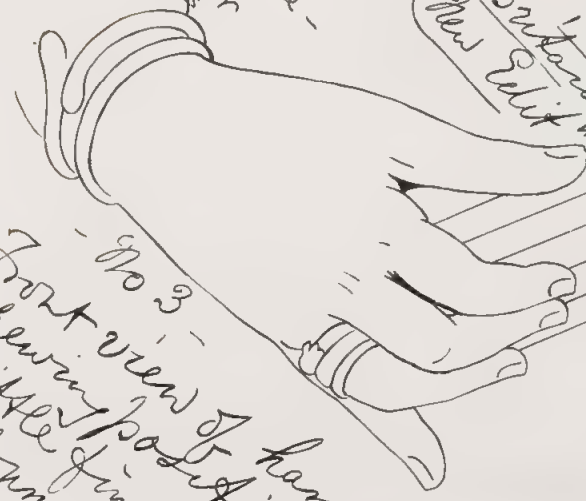
No 1

Drawn by Fred A. Mann.
For Mme Lidney Pratten's celebrated book
"Learning the Guitar & Mandolin"
see "Pencil & Pen"
also "The Artist's"
Dicks & Martin's
under "Guitar"



No 2
shewing position
of fingers, when the
strings are struck.

No 3
Front view of hand
shewing position of
little finger on
sounding board



Catherina Josepha Pratten

London. 1883.



R
four



No



EXERCISES FOR LEARNING TO STRIKE THE SIX OPEN STRINGS
WITH THE RIGHT HAND, BEFORE LEARNING THE SCALE.

E Silver. B Silver. E Silver. G# Gut. B Gut. E Gut.

Repeat the following bars
four times each until perfect.

WALTZ.

No 1.

harmonics.

The Six Open Strings.

The Six Open Strings.

E Silver. B Silver. E Silver. G[#] Gut. B Gut. E Gut.

Scale.

E F G A B C D E F G A B C D E F G A

Chromatic Scale.

0 1 2 3 4 1 2 3 4 0 1 2 3 0 1 2 0 1 2 3 4 0 1 2 3 4 1 2 3 4 1 2 3 4

When these two chords are learnt, and the following exercises, the pupil can learn

When these two chords are learnt, and the following exercises, the pupil can learn the Songs "Bruder ich" and "Pretty Birdie."

the Songs "Bruder ich" and "Pretty Berdie." When these two choruses are learnt, and the following



The image shows a musical score for two songs. The first song, "Bruder ich," is in G major (one sharp) and 2/4 time. It consists of a single melody line with a treble clef. The second song, "Pretty Berdie," is in G major (one sharp) and 2/4 time. It consists of a single melody line with a treble clef. The score is written on five staves. The first staff contains the first two measures of "Bruder ich." The second staff contains the next two measures of "Bruder ich." The third staff contains the first two measures of "Pretty Berdie." The fourth staff contains the next two measures of "Pretty Berdie." The fifth staff contains the final two measures of "Pretty Berdie." The score is written in a simple, clear style, suitable for a beginner's music book. The notes are clearly marked, and the time signature and key signature are indicated at the beginning of each song.

Affiliated as suggested because, after all, you have made up your mind to, and will, perhaps, try to do what you can to help the world.

SIX OPEN STRINGS.

All Guitars should have marks placed on the neck at the 5th, 7th, and 9th frets, as it is a guide to find the different positions.

NECK

BODY OF THE GUITAR

1st fret

2nd fret

3rd fret

4th fret

5th fret

6th fret

7th fret

8th fret

9th fret

10th fret

11th fret

12th fret

13th fret

14th fret

15th fret

16th fret

17th fret

1st fret

2nd fret

3rd fret

4th fret

5th fret

6th fret

7th fret

8th fret

9th fret

10th fret

11th fret

12th fret

13th fret

14th fret

15th fret

16th fret

17th fret

All Guitars should have marks placed on the neck at the 5th, 7th, and 9th frets, as it is a guide to find the different positions.

SIX OPEN STRINGS.

NECK

BODY OF THE GUITAR

Made R. Sidney Pratten's Instructions for the Guitar tuned in F Major.

30 To
12-11

Open
string

31 H
harmon
is to pla
finger o
with gr
the stri
will con
remove

Jump
each ti
four to
is vibr

32 p

When
finger
M. R. S.

30 To form the position of the left hand the following exercise may be practiced with advantage— in the first or second lesson. Play chromatic scale on the 1st string.

	<p>1st position.</p>	<p>5th position.</p>	<p>9th position.</p>
<p>Open string.</p>	<p>hold each finger down after each note is played, then lift up 2nd 3rd & 4th fingers simultaneously leaving the 1st finger on the 1st fret, then</p>	<p>without leaving the string let the 1st finger glide down on the 5th fret the 2nd 3rd & 4th following as before then lift up 2nd 3rd & 4th fingers simultaneously, then</p>	<p>glide the 1st finger from the 5th fret to the 9th & 2nd 3rd & 4th fingers follow as preceeding. The same exercise may be played on the B & G gut strings.</p>

31 HOW TO MAKE HARMONICS SOUND PROPERLY. To simplify the practice of harmonics, it is better to try them at first, *very slowly* the *secret* of making them sound clear — is to place the finger *exactly over the fret marked, quite straight* (like a pencil), (the 1th or 3rd finger of left hand) lay the finger across the string or strings *as light as a fly*, strike the string with greater force than usual with right hand — and when the left hand finger feels the tingle of the string struck, then, throw the *left hand quickly* back from the wrist, and the harmonic sound will continue to vibrate, but if left on the string too long, the vibration is stopped. For harmonics, remove thumb from back of neck to enable the hand to be thrown back from the wrist.

EXERCISE ON HARMONICS.

The 12th fret harmonics sound an octave higher.

12th fret harmonics.

Jump 1th finger off the string each time it is struck and count four to each note while the string is vibrating.

The 7th fret harmonics produce the sounds of the small notes written over an octave higher.

7th fret harmonics.

Use 1th finger for 12th fret and the 3rd finger for the 7th & 5th frets.

For further explanations of the different sounds of harmonic notes produced, on the 12th 7th & 5th frets. See next page, also, pages 12 & 13 paragraph (29).

The 5th fret harmonics produce the same notes 2 octaves higher.

5th fret harmonics.

32 Play these very slowly at first.

When the harmonics are in quick succession then there is only time to throw off the *straightened* finger without the hand being thrown back from the wrist.
M^{rs} R. SIDNEY PRATTEN'S Instructions for the Guitar tuned in E Major.

All Guitars should have marks placed on the neck at the 5th, 7th, and 9th frets, as it is a guide to find the different positions.

SIX OPEN STRINGS.

The diagram illustrates the fretboard of a guitar, showing the fretting patterns for the six open strings (F, B \flat , A, D, C, F) and their harmonics. The fretting patterns are shown for the 1st through 17th frets. The diagram is a guide to find the different positions on the guitar neck.

NECK.

BODY OF THE GUITAR.

1st fret

2nd fret

3rd fret

4th fret

5th fret

6th fret

7th fret

8th fret

9th fret

10th fret

11th fret

12th fret

13th fret

14th fret

15th fret

16th fret

17th fret

Made R. Sidney Pratten's Instructions for the Guitar tuned in F Major.

WALTZ N^o 2.

The musical score for "WALTZ N^o 2." is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It consists of several staves of music. The notation includes various guitar-specific symbols:

- Fingerings:** Numbers 1, 2, 3, 4 are placed above or below notes to indicate which finger to use.
- Harmonics:** "12th Harm:" is written above certain notes, which are marked with a small triangle (Λ) on the string line.
- Special Effects:** Symbols like a dash (/), a circle with a cross (⊕), a circle (○), a parenthesis ((), and a wavy line (}) are placed next to chords to indicate specific playing techniques.
- Accents:** Some notes have an accent (^) above them.

The following marks placed at the side of chords indicate the different ways they are to be struck.



Dash.



Drum.



Twirl.



Nails.



Arpeggio.

For explanation of these signs see M^{me} Pratten's celebrated book "Learning the Guitar Simplified" for the ordinary way of tuning price 10/6.

Mad^{re} H. S. Pratten's Instructions in E Major.

Examples.

After this the Pupil can learn N^o 1. of "Songs of all Nations."

Harmonies are made on the 12th 7th and 5th frets and sometimes on the 4th and 3^d, and are generally written small notes.

thus:

Frets.
12 7 5

strings.

To Barre, place the first finger across the fret marked, and press it very tightly. In Songs arranged in E major the 2^d 4th 5th and 7th frets Barre are often used.

The effects produced by the **LEFT HAND** are **GLISSÉ**, **SLURS**, **APPOGGIATURA**, **VIBRATO** and **HARMONICS**.

25 **GLISSÉ.** Slide forward. effect produced. Slide backward. effect.

Strike the G#, then let the little finger slide quickly down to the E, which will sound sufficiently without striking the string again. see Waltz pages 13 & 15.

26 **SLURS.** **ASCENDING.** **DESCENDING.**

Strike E with right hand and while the string is sounding, thump the first finger of the left hand to make the F# sound.

Strike the F# with right hand, then quickly pull the 1st finger of the left hand off the string so that the E may sound.

Strike the E with right hand, then quickly thump F# and G# with the 1st & 3rd fingers of left hand.

First place both fingers of left hand on G# and F# ready then strike G# with the right hand, then pull the string with the 3rd finger so that the F# sounds, then pull 1st finger so that the open E sounds.

27 **APPOGGIATURA.** a note of embellishment, generally written in smaller type.

Extract from page 25.

Place second finger ready, then strike the E with the right hand, thump C. with left hand, then quickly pull 3rd finger to make B sound. Always play Bass with the first little note.

28 **VIBRATO.** w

A very charming effect, as used on the Violin and Violincello.

Place the left hand finger on the note, remove the thumb from the back of the neck, then, as soon as the string is struck (which should be near or over the sounding hole) give a tremulous movement to the left hand or arm, and the note will continue to vibrate; this effect can be used with advantage in slow and pathetic music. see Andante, page 25.

29 **HARMONICS.**

See page 15- 3rd line.

HARMONICS are generally written in small notes indicating the strings to be struck. The figures over or under indicate the Frets. To make **HARMONICS** sound well, straighten the 4th or 3rd finger and lay it lightly, *exactly over the fret marked*, strike the strings near the bridge with greater force than usual, then quickly throw off the left hand fingers, to allow the harmonic sounds to vibrate.

The Harmonics will be found more fully explained in my **GUITAR SCHOOL*** pages 65 66 and 67 with Diagrams and Illustrations of the different modes adopted to express them by GIULIANI, LEGNANI, SOR, KREUTZER and NEULAND.

There is also another mode of producing Harmonics with double fingering (a double doigter) also explained with Diagrams and Examples. see pages 68 and 69. with many other effects and hints on **TOUCH**, **TONE**, and **EXPRESSION**.—*These are explained in my Guitar School Part 2-* Published by Boosey price 2/6*

Those who have not heard the Guitar well played, can have no idea of its beauty and sympathetic tones. Although I have endeavoured to explain all the effects in as clear and concise a form as possible, still, unless the Student can hear how they should be played, the effect cannot be realized. In the same manner as in studying a language, and not hearing the pronunciation.

*NOTICE.—The Guitar School which was 12/- is now published in a cheaper form in 2 parts at 2/6 and is now called "Guitar Tutor."

Learning the Guitar simplified by M^{rs} SIDNEY PRATTEN.

BRUDER ICH UND DU.

OLD GERMAN SONG.

Brother you and I, Brother you and I, We'll seek the mountain
 Bruder ich und du Bruder ich und du wir schlafen im mer
 side; And where the lake's deep waters lie, Up - on its bo-som glide.
 zu. Bruder ich und du Bruder ich und du wir schlafen im mer zu
 Still, still where all is still And nought but rippling wa-ters will; Sweetly, sweetly re-
 still und still und im mer still weil mein madchen schlafen will stil-le stil-le
 turn the winds low sigh. Sweetly, sweetly re-turn the winds low sigh.
 kein gerausch ge-macht stil-le stil-le kein gerausch gemacht.

Brother you and I, Brother you and I, How hap - - py shall we
 Bruder ich und du Bruder ich und du wir schla - fen im mer
 be; When thus beneath the moon - lit sky, We float so peace - ful.
 zu. Bruder ich und du Bruder ich und du wir schla - fen im mer
 ly. And where reclines the moon's pale beam, We'll think it spi - rit's
 zu still und still und im mer still weil mein mädchen
 eyes that gleam, Soft - ly, soft - ly, soft and dreami - - ly.
 schla - fen will stil - - le stil - - le kein geräusch ge - macht
 Soft - - ly, soft - - ly, soft and dream - - i - - - ly.
 stil - - le stil - - le kein ge - räusch ge - - macht.

MARCH.

12th

Drum

Fine

12th

Drum

D.C.

"GAILY THE TROUBADOUR."

The Pupil will find numbers of Songs, very easy amongst the varied Repertoire of Madame Pratten's publications should those at the end of the book be found too difficult.

VOICE.

1. Gai - ly the Troubadour touch'd his gui - tar,
2. She for the Troubadour Hope - less - ly wept,

GUITAR.

When he was hasten - ing Home from the war.
Sad - ly she thought of him When o - thers slept.

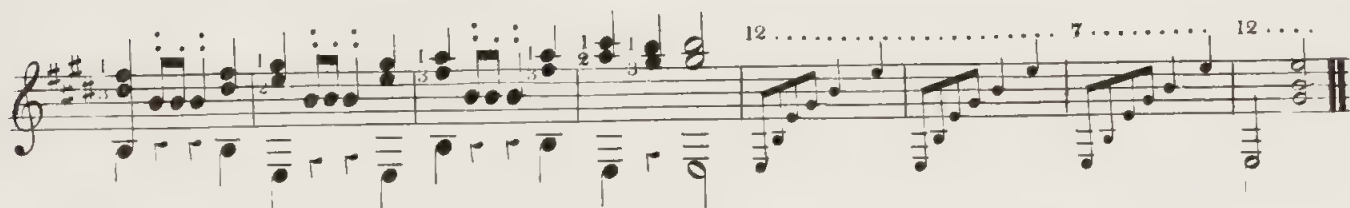
Sing - ing "from Palestine Hith - er I come, Lady love!
Sing - ing "in search of thee Would I might roam, Troubadour!

Lady love! Welcome me home."
Troubadour Come to thy home."

5 barre.

12th

EXERCISE FOR HARMONICS on the 12th,
7th & 5th frets; and for playing thirds on the two last strings.

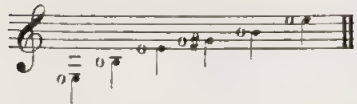
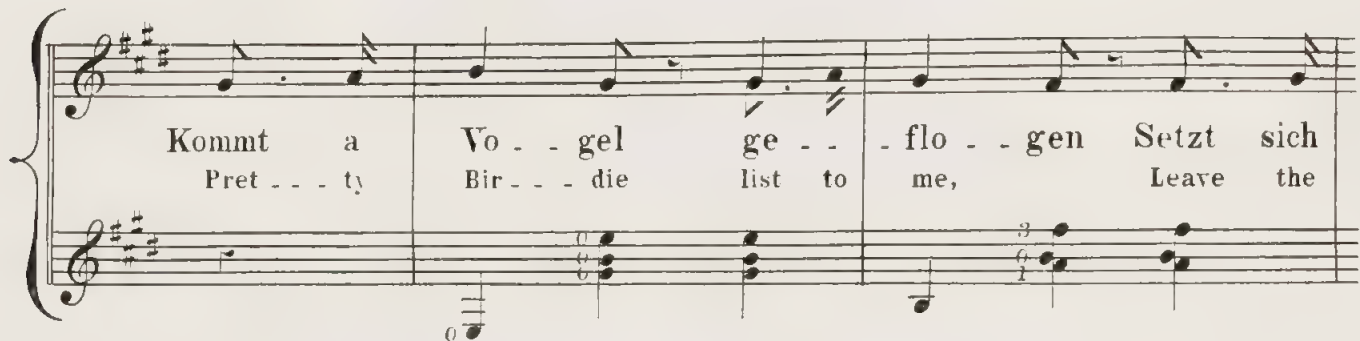
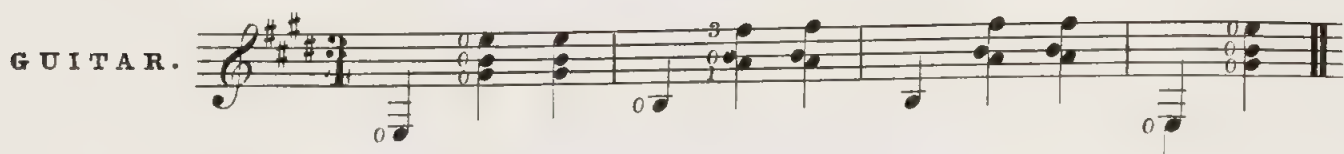


Mad^{me} R. Sidney Pratten's 18th Divertimento.

"KOMMT A VOGEL GEFLOGEN"

"PRETTY BIRDIE"

Guitar to be tuned thus.

ENGLISH WORDS BY
MISS RAILTON.

CHORUS.

GUITAR.

21

De a de a de, De a de a de, De a de a de a
La la la la la La la la la la la la la

de a de De a de a de De a de a de a de.
la la la La la la la la La la la la la la la.

FINE.

1 2 4 1 1 3 4 0 1 2 3 4

2nd VERSE.

Lieber Vo - gel fliege wei - ter, Nimm a gruss mit und a kuss Ach i
Tell her that this heart's her own, Hers to soothe or hers to break, And give

REPEAT CHORUS.

kann di nit be gleit - en Weil i hier blei - ben muss.
this kiss - what! hast thou gone? Bir - die wait, Oh Bir - die wait.

Nº 3

LONG, LONG AGO. (By kind permission of Messrs Cramer & Co)

Nº 4.

DI TANTI PALPITI.

Nº 5.

DANSA DA FESTA DA ROSA.

PORTUGUESE AIR.

Nº 3.

f

Dol.

f

Dol.

Dol.

p

p/p

p/p/p

MADAME R. SIDNEY PRATTEN'S 17TH DIVERTIMENTO.

Dedicated to Miss LOUISA MONTAGUE.

Guitar to be tuned thus:



NEW EDITION.

OLD GERMAN AIR.

Nº 1.

12 harm:..... 7.....

12..... 7..... 12.....

5th barre..... 5th barre.....

Madame R. Sidney Pratten's 17th Divertimento.

The musical score is written for guitar on a single staff in treble clef, with a key signature of two sharps (F# and C#). The piece consists of 17 measures. The notation includes various musical symbols such as eighth notes, sixteenth notes, and chords. There are several measures with triplets, indicated by a '3' and a bracket. Two measures are marked with a '5 barre' and a dotted line, indicating a five-finger barre. The piece concludes with a double bar line. The word 'Drum' is written below the staff in three places, likely indicating a rhythmic pattern or a specific sound effect.

12

7

5 barre

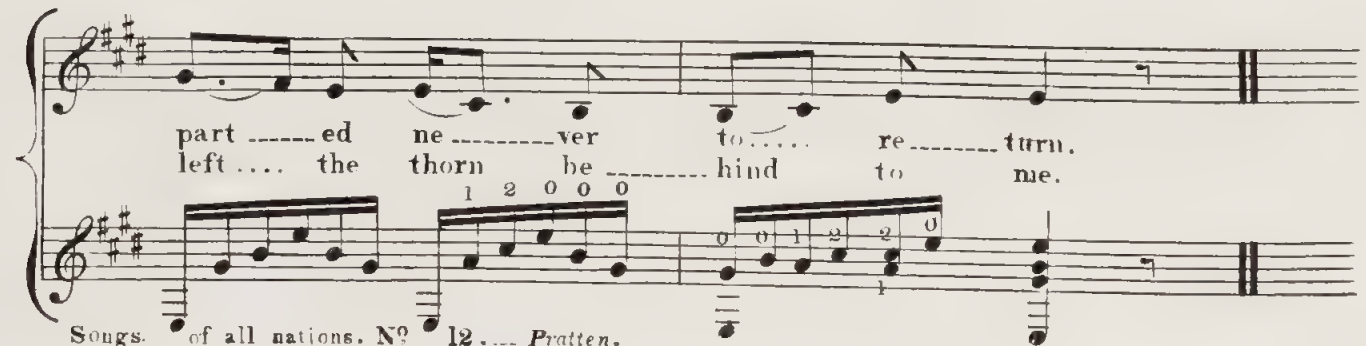
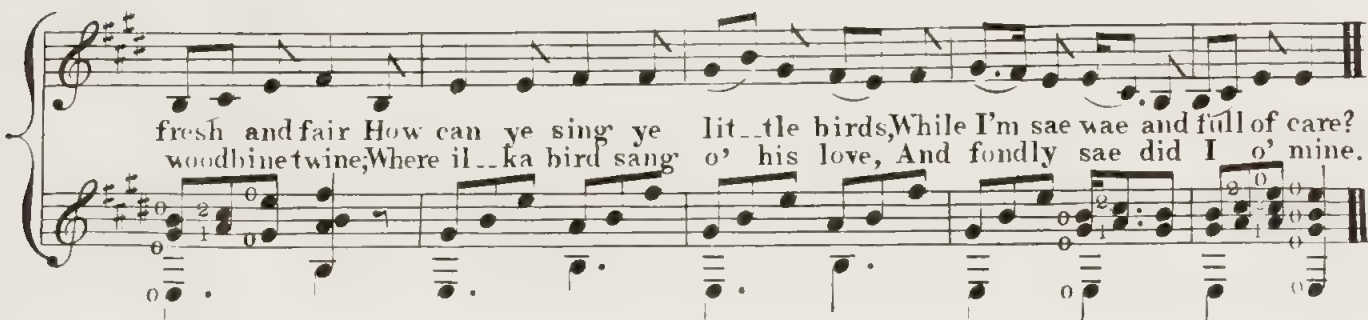
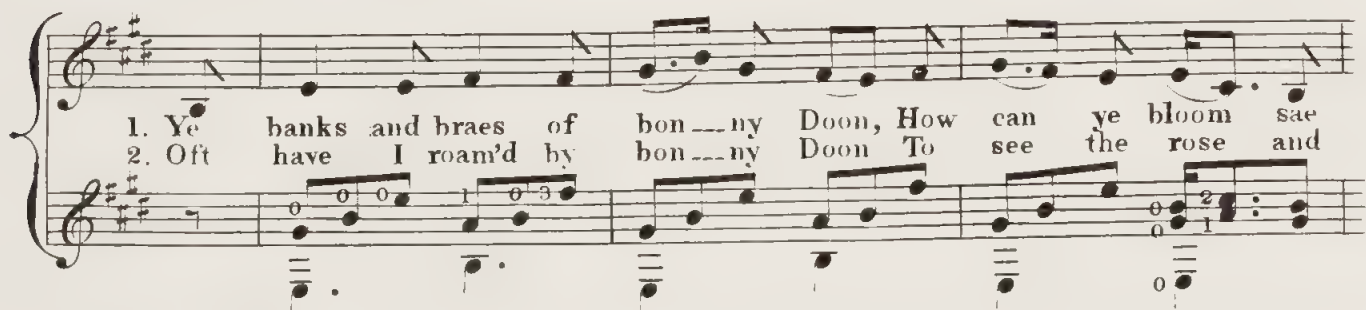
5 barre

Drum

Drum

Drum

N^o 2. If too low for Voice, place
Capo dastro on 2nd. fret.



EXERCISES FOR THE RIGHT HAND.

Examples of different kinds of fingering used to produce various effects.

Nº 1. 

Nº 2. 

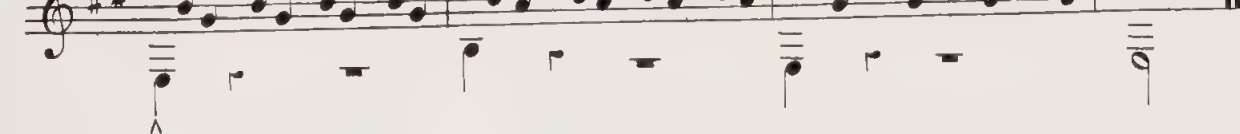
Nº 3. 

Nº 4. 

Nº 5. 

ARPEGGIOS.

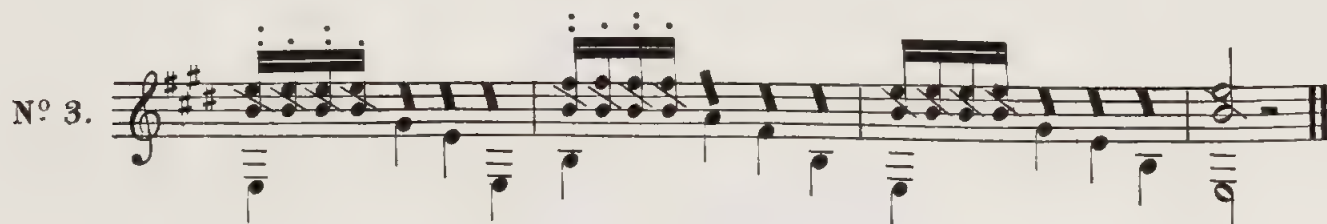
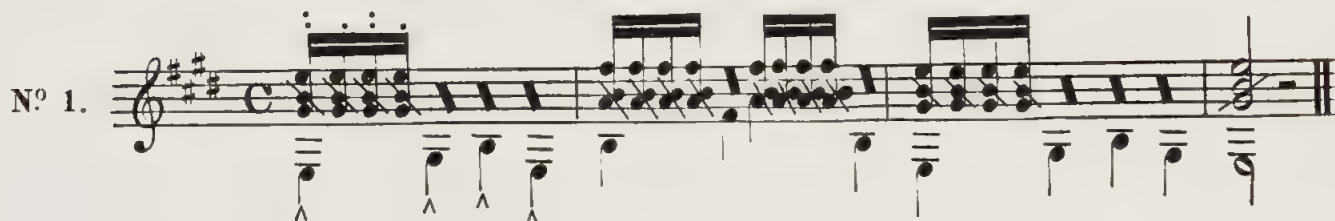
Nº 6. 

Nº 7. 

EXERCISES FOR RIGHT HAND (continued)



EXERCISES FOR THE DASH —



EXERCISES FOR RIGHT HAND (continued)

Nº 4.

EXERCISES for the 9th position, and fingering for the Right Hand.

Nº 1.

Extract from Mad^{me} R. S. Pratten's 9th Divertimento.

Nº 2.

Nº 3.

Mad^{re} R. Sidney Pratten's Instructions for the Guitar in E Major.

EXERCISES FOR GLISSE —

PRELUDE.

Nº 1.

2^d string.....

loco

Nº 2.

2^d string.....

EXERCISES FOR THE RIGHT HAND.

Nº 1.

for passing the thumb
smoothly over the strings.

Nº 2.

Nº 3.

EXERCISES FOR THE SLUR.

Nº 1.

0 1 0 2

0 1 0 2

N^o 2.

12 12 1st string...

EXERCISES FOR OCTAVES.

N^o 1.

12

PRELUDE.

N^o 2.

harm. 19th fret. 12th...

N^o 3.

9th Position. loco

Nº 4.

Nº 5.

Nº 6.

Nº 7.

EXERCISES IN SIXTHS.

Nº 8.

Nº 9.

Nº 10.

PRELUDES.

33

N^o 1. *N^o 2.* *N^o 3.* *N^o 4.* *N^o 5.* *N^o 6.* *N^o 7.* *N^o 8.* *N^o 9.* *N^o 10.*

VII. V. 12th har. V. 12th

Detailed description of the musical content: The page contains ten short musical pieces, each on a single staff.
 - *N^o 1.*: Starts with a treble clef, two sharps, and a common time signature. It features a series of ascending and descending eighth notes, with a 'VII.' marking above the staff.
 - *N^o 2.*: Continues the sequence, featuring a 'V.' marking and a '12th har.' marking.
 - *N^o 3.*: Includes a '12th har.' marking and a 'V.' marking.
 - *N^o 4.*: Features a '12th har.' marking and a 'V.' marking.
 - *N^o 5.*: Includes a '12th har.' marking and a 'V.' marking.
 - *N^o 6.*: Features a '12th har.' marking and a 'V.' marking.
 - *N^o 7.*: Includes a '12th har.' marking and a 'V.' marking.
 - *N^o 8.*: Features a '12th har.' marking and a 'V.' marking.
 - *N^o 9.*: Includes a '12th har.' marking and a 'V.' marking.
 - *N^o 10.*: Features a '12th har.' marking and a 'V.' marking.

AULD LANG SYNE.

Guitar to be tuned thus:

Arranged for the Guitar
by *Madme C J. Pratten.*N^o 1.

ANDANTE.

1. Should auld acquaintance be forgot, And never brought to mind? Should
 2. We twa ha'e run a-bout the braes, And pu'd the gowans fine But we've

auld acquaintance be forgot, And days o' lang' syne? For auld lang
 wander'd mony a wea-ry foot Sin' auld lang' syne.

syne, my dear, For auld lang' syne, We'll tak' a cup o' kindness yet For
 auld lang' syne.

We twa ha'e paidlet in the burn,
 Frae morning sun till dine;
 But seas between us braid ha'e roar'd
 Sin' auld lang' syne.
 Cho^s For auld lang' syne, my dear, &c.

And there's a hand, my trustie feire,
 And gi'e's a hand o' thine;
 And we'll tak' a right gude-willie-waught
 For auld lang' syne.
 Cho^s For auld lang' syne, my dear, &c.

After this the Pupil may learn "ROUSSEAU'S DREAM" "HOME SWEET HOME" or
"OH SUSANAH" each with Variations.

35

YE BANKS AND BRAES.

ANDANTE.

dot. cres: -----

VAR. I.

Mrs. R. S. Pratten's 3rd Divertimento.

Harmonics.
Frets

12 7 12 7 12 7 12 7 12... Nat. . . . Nat. 7 12 7 12 7

V. A R. 2 .

strings

12

.....

THERE'S NAE LUCK ABOUT THE HOUSE.

MODERATO.

9th position

loco

Barre 5th

Barre 5th

5 barré.

MADAME R. S. PRATTEN'S 3rd Divertimento.

GUITAR.
PASSO-DOBRE.

PORTUGUESE AIR.

Nº 5.

The score is written for guitar on a single staff in treble clef, with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of 12 measures. The notation includes various guitar-specific symbols: natural harmonics (indicated by a circle with a cross), fretted notes, and chords. Fingerings are indicated by numbers 1-4 above notes. Barres are indicated by horizontal lines across the staff, with some labeled '7 barre', '5 barre', and '3d position'. Dynamics include 'f' (forte) and 'Dol.' (dolce). The piece concludes with a double bar line.

f

Dol.

3^d position.

5th position

7 barre.

5 barre.

7 barre.

P O L K A .

PORTUGUESE.

N^o 4.

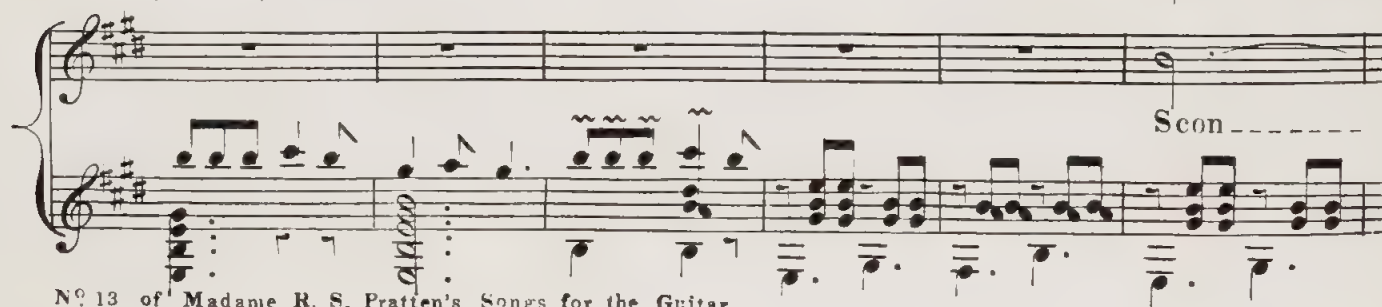
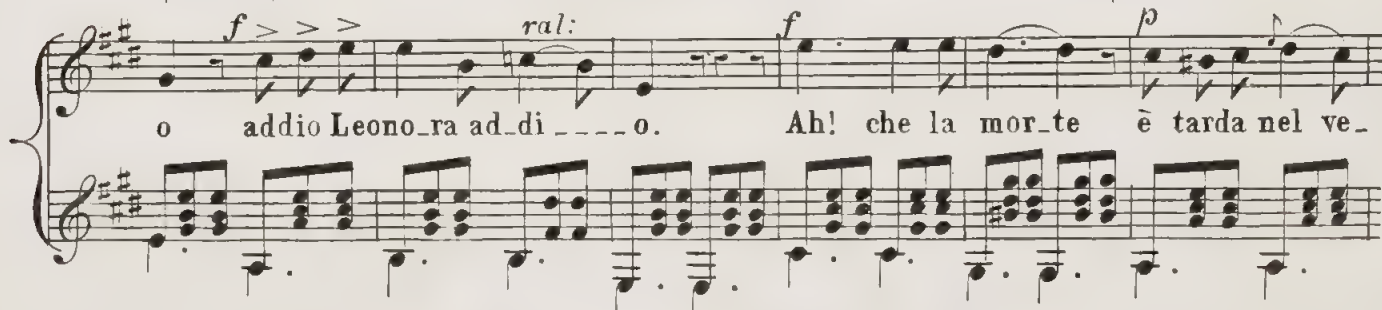
The musical score is written for guitar in treble clef, key of D major (two sharps), and 2/4 time. It consists of ten staves of music. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and accidentals. There are several triplets indicated by a '3' over a bracket. Fingering numbers (0, 1, 2, 3) are placed below the notes. A '7th' is written above a note on the sixth staff. The score ends with a double bar line and repeat dots on the tenth staff.

Mad^{me} R. Sidney Pratten's 23rd Divertimento.

"AH CHE LA MORTE."

Dedicated to the Rt. Hon.
LADY MARIA COVENTRY.

(FROM IL TROVATORE.) Arranged for the Guitar by
MADAME R SIDNEY PRATTEN.



to col sangue mi o L'a mor che posi in
 te Non ti scor dar non ti scordar di me Ad --
 di o Leo nora ad di o ad di o.
 Sconto col san gue mi o L'amor che posi in te Non ti scor -
 dar non ti scordar di me. Addio, Leo no ra ad di o ad --
 di o
 cen do.

4th barre 5th
 f pp
 f
 f
 12 har.
 ff ff

No 13 of Madame R. M. Pratten's Guitar Songs.

O WILLIE WE HAVE MISS'D YOU.
(AMERICAN.)

(AMERICAN.)

ARRANGED FOR THE GUITAR BY

MADAME R. SIDNEY PRATTEN.

DEDICATED TO
MISS DENT.

Guitar to be
tuned thus.



VOICE.

GUITAR.

Oh! Willie is it you dear Safe, safe at home, They

did not tell me true dear, They said you would not come, I heard you at the gate, And it

made my heart rejoice For I knew that welcome footstep, And that dear familiar voice Making

music on my ear, In the lonely midnight gloom O Willie we have miss'd you Welcome welcome home.

ritard: accel:

pp

VII.

No. 16. Songs for Guitar by Mad^e R. Sidney Pratten

(2^d r:) We've long'd to see you night -- ly, But this night of all, The
 (3^d r:) The days were sad with - out you, The nights long and drear, My

fire was blazing brightly, And lights were in the hall. The little ones were up, 'Till 'twas
 dreams have been about you, O welcome Willie dear. Last night I wept and watch'd, By the

ten O'Clock and past, Then their eyes began to twinkle, And they're gone to sleep at last But they
 moonlight's cheerless ray, Till I thought I heard your footstep, Then I chas'd my tears away. But my

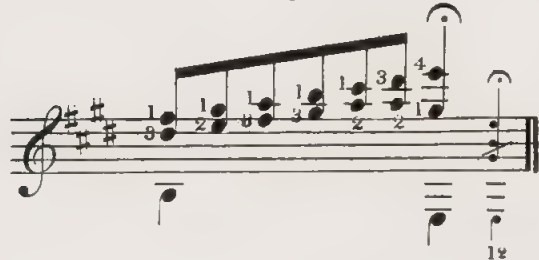
listen'd for your voice, 'Till they thought you would not come: O Willie we have miss'd you,
 heart grew sad a - gain, When I found you did not come: O Willie we have miss'd you,

Welcome welcome home.
 Welcome welcome home.

TWENTY THIRD DIVERTIMENTO.

by MADAME R. SIDNEY PRATTEN.

Guitar to be tuned thus:



N^o 1.

f *Dol.* *f*

ritard.

gliss. *2nd string*

2nd string

Dol.

7 barre

12 harm.

7 harm.

5

Madame R. Sidney Pratten's 23^d Divertimento.

EIGHTEENTH DIVERTIMENTO (*EXPRESSIVE.*)

by CATHARINA JOSEPHA PRATTEN.

(Madme R. Sidney Pratten.)

Guitar to be tuned thus:



Expressive. **LILLY DALE.** **AMERICAN AIR.** *ritard:*

A Tempo. *Lento.*

A Tempo.

Nat. *Harm.* *Nat.*

12 5 7. 12 12 7. 5... 12

by kind permission of Mr. Lonsdale.

Mad^{me} R. Sidney Pratten's 18th Divertimento.

Nº3

Магн

Nº3.

12..... 7 5 7 12 7 12..... 7 5 7 12..... 7 12.....

7th Barre.....

7th Barre..... loco

2

7th Barre.

4

12..... 7 5 7

12..... 7 12..... 7 5 7 12..... 7... 12.....

Mad^{re} R. Sidney Pratten's 18th Divertimento.

"O CARA MEMORIA."

Nº 4. This musical score is for a guitar piece titled "O CARA MEMORIA". It is marked "ITALIAN AIR." and is in 2/4 time. The key signature has two sharps (F# and C#). The piece consists of four staves of music. The first staff includes fingerings (2, 1, 2, 2, 1, 2) and a triplet (3, 1, 4). The second staff has a triplet (3). The third staff has a triplet (1, 2, 4, 2). The fourth staff has a triplet (3). The piece ends with a double bar line.

ROUSSEAU'S DREAM.

Nº 5. This musical score is for a guitar piece titled "ROUSSEAU'S DREAM". It is in common time (C) and has a key signature of two sharps (F# and C#). The piece consists of three staves of music. The first staff includes fingerings (3, 3, 1, 3). The second staff has a triplet (1, 2). The third staff has a triplet (3). The piece ends with a double bar line.

The Guitar to be tuned thus



ROBIN ADAIR.

ANDANTE.

V A R :

121 0 141 2 141 0 131 0 131

0 0 10 4 1 0 2 1 3 1 3 1 2 1 4 0 1 0 2 1 0

4 2 1 1 3

To MISS HAMMOND.
of
LIVERPOOL

51

MADAME R. SIDNEY PRATTEN'S EDITION OF THE COMPOSITIONS OF
No. 39.
LEONARD SCHULZ.

The above being a continuation of Madame R. Sidney Pratten's Repertoire for the Guitar for the use of her pupils

GRAND MARCH.

MAESTOSO.

f

harm:

harm:

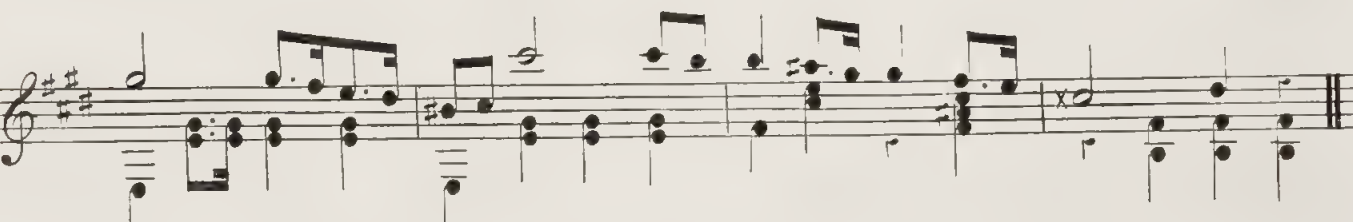
harm:

harm:

nat:



TRIO.



harm:

nat:

harm:

barre 4th fret.

PIU ALLEGRO.

3 1 4 3 1 1

3 1 0 1 0 2

BENEDETTA SIA LA MADRE.

arranged by C. J. PRATTEN

Guitar to be tuned thus:



ANDANTINO.

VOCE. Be-ne-det-ta sia la Ma-dre che ti

12 harm.

GUI-TARE. fe-_-ce co-si bel-la, sei la più gen-til Don-zel-la nel bel

fior di gio-ven tu; È vez-zo--so il tuo sem-bian-te di que-

gli oc-chi sono a-man-te; via tu sei la gio-ja mi--a be-ne-

det - - - ta statti in su. Be - ne -

det - - ta sia la ma - dre che ti fe - - - ce co - si bel - - la, sei la

più gentil Danzel - - la nel bel fior di gioven tū; È vez -

zo - - so il tuo sem - bian - te di quegli oc - - chi so no a - man - te via tu


sei la gio - ja mi - - a be - ne - det - - - ta statti in sū.

MADAME R. SIDNEY PRATTEN'S REPERTOIRE FOR THE
GUITAR.
No. 27.

THE DUKE OF CAMBRIDGE'S GRAND MARCH.

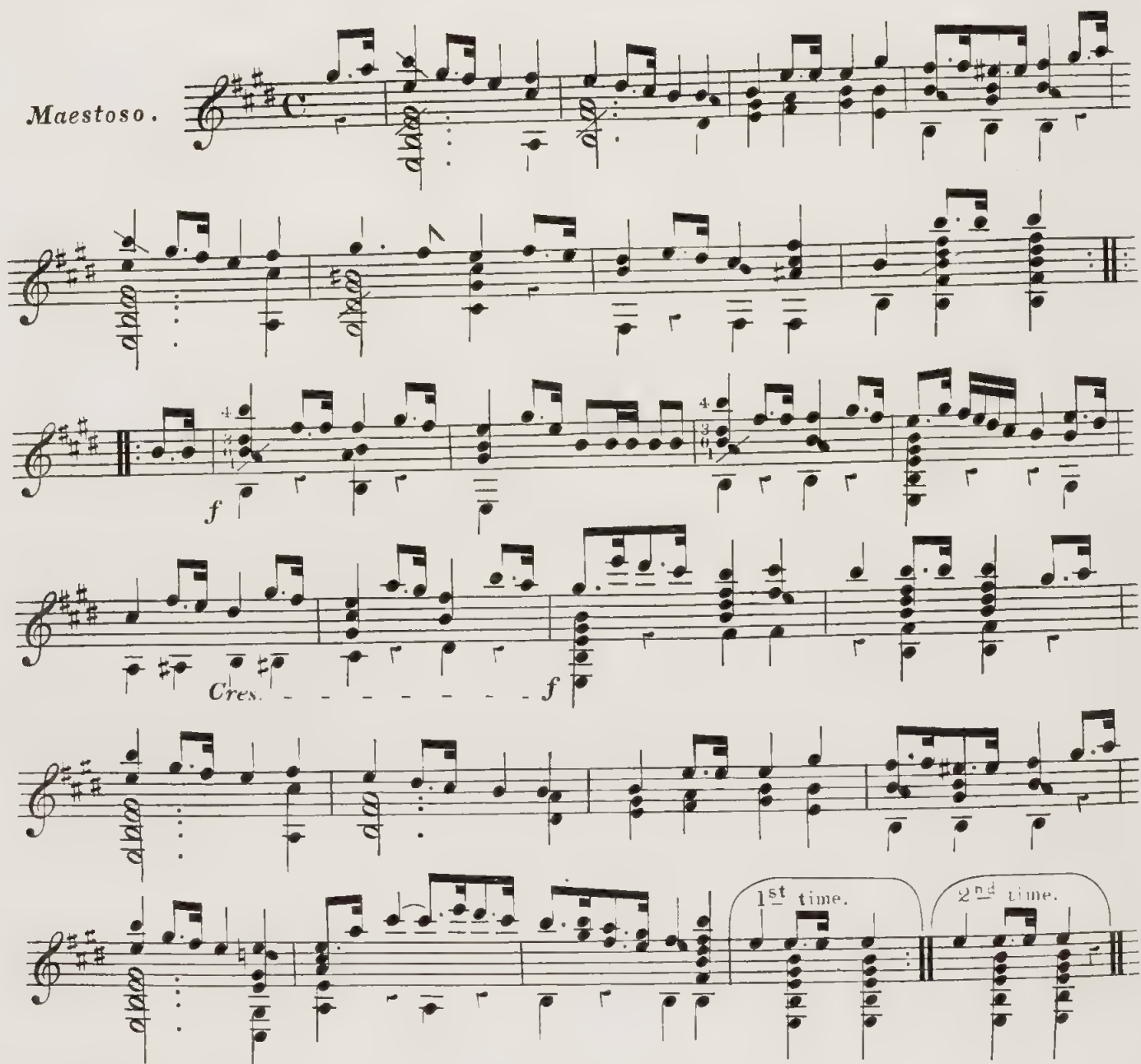
DEDICATED TO
MISS BUTT.

Guitar to be tuned
thus:



COMPOSED BY
R. SIDNEY PRATTEN.

Maestoso.



TRIO.

pp *dolce.*

f *dolce.*

1st time. *2nd time.*

dolce.

ff Last time only.

PRELUDES FOR THE GUITAR.

The following are not intended to be played in strict time, but are written for the purpose of cultivating and acquiring elegant effects of expression and light and shade which are so exquisite on the Guitar.

N^o 1. ** N^o 1.* 4th barre. 12th harm: 4 4 4 2 2

N^o 2. 12th harm: 4 4 4 2 2

N^o 3. 12th 5th

N^o 4. TUNING PRELUDE. harm:

N^o 5. harmonies. 12th 7 5 7 12

N^o 6. *f* rall.

N^o 7. *ff*

** tune thus E MAJOR.*

dim: *ral* *len* *tan* *do*

Nº 8. *Presto.*

ppp

harm: *ff*

rall:

Nº 9. *Espressivo.*

12th

Nº 10. *Andante.*

Jocoso. *12th* *12th* *12th* *rall:* *cres*

Nº 11.

2d String. *4th Silver String.* *12th* *harm:* *harm:* *harm:*

Adagio.

Nº 12. *12th*

MADAME R. SIDNEY PRATTEN'S REPERTOIRE FOR THE GUITAR.

N^o 43 .

GOD SAVE THE QUEEN.

Guitar tuned thus.

The musical score is written for guitar in 4/4 time, with a key signature of one sharp (F#). It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 4/4 time signature. It includes a small introductory melody. The second staff starts with a forte dynamic 'f' and features a 5-barre instruction above the first measure. The third staff also has a 5-barre instruction. The fourth staff contains a 5-barre instruction. The fifth staff has a 5-barre instruction. The sixth staff concludes the piece with a double bar line. The score includes various musical notations such as notes, rests, and bar lines, along with specific performance instructions like 'f' and '5 barre.'

God save the Queen. (Guitar)

GUITAR.

61

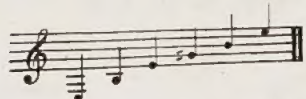
RULE BRITANNIA.

The musical score for 'Rule Britannia' is written for guitar and consists of six staves. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The first staff begins with a forte (*f*) dynamic. The second staff includes a forte (*f*) dynamic, a 'Dol.' (Dolce) marking, and a '*' symbol. The third staff features a '*' symbol and an accent (^) mark. The fourth staff is an alternative version, marked 'or' and 'Easy', and includes an accent (^) mark. The fifth staff starts with a forte (*f*) dynamic and an accent (^) mark. The sixth staff concludes with a forte (*f*) dynamic and an accent (^) mark. Fingering numbers (1, 2, 3, 4) are indicated throughout the score.

PECCHHE QUANNO ME VIDE.

arranged by C. J. PRATTEN.

Guitar to be
tuned thus:



VOCE.

Pecche quanno me vi . . de t'engrif. fe comm' a

5 Barre.

UITARE.

gat . - to? Nenne, che t'aggio fat . - to, ca nò me puoje ve - dè? Ah!

4 Barre.

ghia . stem . mà vur . - ri . . - a lo jour . no che t'a . ma . je, Io te

5 Barre.

vo . glio be . ne as . sa . - - je e tu non pienz' a me, io te

5 Barre.

vo . glio be . ne as . sa . - - je, e tu non pienz' a me.



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MADAME SIDNEY PRATTEN'S

SOLOS FOR THE GUITAR

carefully fingered for the use of her pupils.

For further list of music and songs see descriptive catalogue price one shilling on application.

Farewell to the old year Solo in D 2/6	60.	TREUE LIEBE. A MAJOR.....	S. D. 2. 6.	77.	FORGOTTEN. D MAJOR.	
		KELPIES' DANCE. A MINOR.....	2. 6.	78.	EVENTIDE. A MAJOR.	
	64.	PRELUDES. (ORIGINAL).....	1. 6.	79.	DANSE FANTASTIQUE. A MINOR.	
	66.	EASY PIECES.	1. 6.	80.	ELFIN'S REVELS. E MINOR.	2/6
	67.	PRETISSIMO. BY LEGNANI.	2.—	81.	DANCE OF THE MARIONETTES.	2/6
	68.	LES ADIEUX. BY SOR.....	3.—		IN G MAJOR.	
	69.	DUETS 2 GUITARS SPANISH AIRS.	3.—	82.	SPANISH ROMANCE.	
	71.	FAIRY SKETCHES.			IN A MINOR & A MAJOR.	
		"QUEEN MAB." D MAJOR. }	2. 6.	83.	DANCE OF THE WITCHES.	
		"PUCK." A MINOR. }			A MINOR.	
	71 A.	"QUEEN MAB" as Duet for 2 Guitars....	2. 6.	84.	TWILIGHT. A MAJOR.	
	72.	SEHN SUCHT. A MAJOR. }	2. 6.	85.	QUICK STEP.	
	73.	WEARY. A MAJOR		86.	DUET. TWO GUITARS.	
	74.	EVENING SONG. G MAJOR. }		87.	MOONLIGHT. E MAJOR.	
	75.	DREAMING OF THEE. A MAJOR. }	3.—	88.	"ALICE." IMPROMPTU. G MAJOR.	
	76.	"COQUETTE." A MAJOR.		89.	SPANISH DANCE. E MINOR.	
				90.	WAYWARD. AS A SOLO, OR DUET FOR 2 GUITARS	
				91.	SADNESS. D MINOR & D MAJOR.	
				92.	A LOST LOVE. A MAJOR.	
				93.	A LAMENT. D MAJOR.	
				94.	ADDIO, DEL PASSATO. TWO GUITARS.	

A Drawing of M^{me} Sidney Pratten's *right hand*, showing the positions for striking the strings, with explanations. drawn by Fred: Cotman. Price 2/6.

FAVORITE SOLOS FOR THE GUITAR

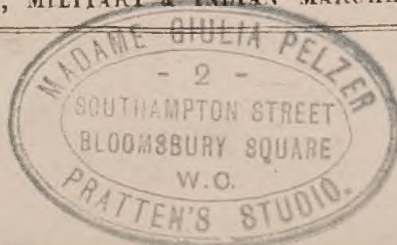
TUNED IN E MAJOR.

Danish March Solo or Duett. 2 Guitars in A major 2/6	3rd.	DIVERTIMENTO ON SCOTCH AIRS.	S. D. 2. 6.	30th.	Do. "ABSENCE." IN E MINOR.	2. 6.
	8th.	DITTO. THREE MARCHES. ORIGINAL.	2. 6.	32nd.	Do. DUET. EASY & EFFECTIVE.	3.—
	—	PIANOFORTE ACCOMPANIMENT AD LIB:	2. 6.	33rd.	Do. TWO ORIGINAL AIRS AND SE	
	12th.	Do. OH. SUSANNAH. WITH VARIATIONS.	2. 6.		LECTIONS "BOHEMIAN GIRL" }	2. 6.
	14th.	Do. IRISH AIRS.	2. 6.	* 37th.	Do. GARIBALDI'S MARCH.	2. 6.
	15th.	Do. AURORA AH SORGERIA. OH NANNY.	2. 6.		(ALSO AS DUET FOR TWO GUITARS.)	
	19th.	Do. TURKISH MARCH.	2. 6.	—	PIANOFORTE ACCOMP: AD LIB:	2. 6.
	—	PIANOFORTE ACCOMP: (AD LIB:)	2. 6.	51st.	HOME SWEET HOME. WITH VAR ^s	2. 6.
	20th.	Do. TEARS & SCHERZO. ORIGINAL.	2. 6.	* 56th.	MILITARY MARCH.	1. 6.
	21st.	Do. LORD RAGLAN'S MARCH.	2. 6.		(ALSO AS DUET FOR TWO GUITARS.)	
	—	PIANOFORTE ACCOMP: (AD LIB:)	3. 6.	57th.	PRELUDES.	1. 6.
	24th.	Do. AIR LUCIA DE LAMMERMOOR		58th.	HUNGARIAN MARCH.	2.—
		WITH BRILLIANT VARIATIONS.	2. 6.	* 59th.	INDIAN MARCH.	2.—
	25th.	Do. REVERIE. R. S. PRATTEN.	2. 6.		(ALSO AS DUET FOR TWO GUITARS)	
	26th.	Do. SERENADE. (BRILLIANT).	2. 6.	62nd.	FANT: ON MALBROOK.	2. 6.
	27th.	Do. DUKE OF CAMBRIDGE'S GR. MARCH.	1. 6.	61st.	GERMAN MARCH. DUET.	
					GUITAR AND PIANO.	4.—
				70th.	VALSE. PRINCESS LOUISE.	
					DUET. GUITAR AND PIANO.	3. 6.

INSTRUCTIONS FOR THE GUITAR

TUNED IN E MAJOR. 10. 6.

* N.B. 2^d Guitar parts to GARIBALDI, MILITARY & INDIAN MARCHES. 2/6



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No. 112. Violet, Solo in D 2/6

No. 110. Moorish Dance in E minor Solo 2/6
No. 111. March of the Fairies in D Solo 2/6